

TRANSITS



for string quartet

Joseph Di Ponio

Program Notes:

“Transits” is an outgrowth of my introduction to the philosophy of Mario Perniola as well as the writings of Gilles Deleuze and Félix Guattari. While Deleuze and Guattari posit many aspects of the world as decentered networks that can expand or contract in any direction, Perniola is interested in the erotics of transit between networks. In this piece, I play on these concepts by creating textures that do not have any specific direction of their own. Rather, a number of possibilities were opened up during the act of composition. Hopefully this will lead to a number of interpretive and emotional states on the part of the listener. It is not necessary to hear this piece in any one way and, in fact, I would prefer that it is not.

Performance Notes

cl – Col Legno
clb – Col Legno Battuto
sp – Sul Ponticello
st – Sul Tasto
port. – Poco Portamento

Triangular noteheads – Bow behind the bridge.

Noteheads without stems – Play specified pitches out of time with the rest of the ensemble
but within the time allotted. i.e. the time of a measure.

× – Noise. Play with too much bow pressure

↓ – Allow the wood of the bow to bounce unmeasured on the string

◇◇◇◇ – Rapid up bows and down bows in a circular motion between
the finger board and bridge.

TRANSITS

(for String Quartet)

Joseph F. Di Ponio

Violin I *senza vib.* 5" // 3" // 5" // 7" // $\text{♩} \approx 46$ ord.

Violin II *senza vib.* ord.

Viola *senza vib.* ord.

Cello *senza vib.* ord.

N \langle *pp* \rangle *N* \langle *pp* \rangle *N* \langle *pp* \rangle *pp* \rangle *N* \langle *pp* \rangle

21

Violin I: *pp* *f* *N* *p* *pp* *mp*

Violin II: *p* *p* *N* *pp* *mp*

Viola: *p* *p* *N* *N* *p* *N* *N* *ord.* *sim.*

Cello/Double Bass: *pp* *pp* *N* *p* *N* *N* *N* *ord.* *sim.*

Annotations: *sp senza vib.*, *cl*, *ord.*, *sim.*, *3*

24

Violin I: *N* *mf* *ord.* *sffp* *pp*

Violin II: *poco portamento* *N* *mp* *mp* *pp* *mp* *N* *sffp* *pp*

Viola: *sp* *fp* *p* *pizz* *f* *mp* *arco* *pizz*

Cello/Double Bass: *mp* *mf* *sffp* *mf* *f* *mp* *pp* *f*

Annotations: *ord.* ≈ 56 *sp*, *poco portamento*, *pizz*, *arco*, *clb.*, *3*

36 *accel.*

sfpp sfpp sfpp sfpp

mf pp f

fz f

mf pp f

secco

3 3 3 3 f

38 $\bullet = 46$

pizz arco ord. \rightarrow sp //

p pp

pp sfpp

pp pizz

pp arco ord. \rightarrow sp st

pp sfpp

pp arco ord. \rightarrow sp st

pp pizz

pp arco \rightarrow sp st

pp mf

pp pizz

pp p ppp pp

47

harmonic gliss. sul A

sim.

sp poco portamento

poco portamento

50

mp

mp 3
(harmonic gliss. sul A)

mp 6 6 6 6

mp 1/4

65

8va

fff

fff

fff

fff

off the string. violent.

69

8va

off the string. violent.

off the string. violent.

72

8^{va} (off the string)

sim.

loco

loco

fff

fff

fff

fff

off the string. violent.

75

8^{va}

loco

loco

ffff

ffff (to the point of noise)

ffff (to the point of noise)

ffff (to the point of noise)

off the string. violent.

(off the string)

(off the string)

77 *8^{va}* *sim.* *loco*

sfff *mf* *sfff* *mf* *sfff* *mf* *sfff* *mf*

79 *8^{va}* *sim.* *loco*

sfff *mf* *sf* *mp* *sfff* *mf* *sf* *mp* *sfff* *mf* *sf* *mp* *mf*¹ *sf* *mp*

81

gva
ord. —————> sp

sf *mp* *sf* *mp* *sf* *mp*

ord. ord. ord.

sf *mp* *sf* *mp* *sf* *mp*

ord. ord.

sf *mp* *sf* *mp* *sf* *mp*

ord. ord.

sf *mp* *sf* *mp* *sf* *mp*

84

gva
ord. —————> sp

sf *p* *mf* *pp* *p* *pp*

ord. ord.

sf *p* *mf* *pp* *p* *pp*

ord. ord.

sf *p* *mf* *pp* *p* *pp*

ord. ord.

sf *p* *mf* *pp* *p* *pp*

ord. ord.

sf *p* *mf* *pp* *p* *pp*

harmonic gliss. sul G harmonic gliss. sul G harmonic gliss. sul G

87 *8va* ----- *5-7"*

ord. loco *ord. —→ sp —→ ord.*

p *ppp* *ord.* *ord. —→ sp —→ ord.*

p *ppp* *ord.* *ord. —→ sp —→ ord.*

harmonic gliss. sul G *ppp* *ord.* *ord. —→ sp —→ ord.*

p *ppp* *ord.* *ord. —→ sp —→ ord.*

p *ppp* *ord.* *ord. —→ sp —→ ord.*

92 *sp* *ord. —→ st —→ ord.*

sf *sp* *ord.* *ord. —→ sp —→ ord.*

sfppp *ord.* *(fast as possible)* *ord. —→ sp —→ ord.*

ord. —→ sp —→ ord. *sfppp* *sp* *ord.* *ppp* *(out of time)*

sfppp *sfppp* *N* *f* *p* *ppp* *(bring out)*

sfppp *sp* *ord.* *ord.* *pp* *arco* *ord.*

sfppp *N* *pp* *ppp*

114 7" // st 5" // st 3" // sp 5" // ord. 2" → sp //

N < *p* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N*

N < *p* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N*

N < *p* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N*

N < *p* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N*

N < *p* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N* *N* < *pp* > *N*

* The held tone is hummed.
The transition should be seamless.

119 7" // sp 5" // cl 5" // cl 2" //

p < > *N* *N* < *pp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *ppp* Hum* < > *N*

p < > *N* *N* < *pp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *ppp* Hum* < > *N*

p < > *N* *N* < *pp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *ppp* Hum* < > *N*

p < > *N* *N* < *pp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *ppp* Hum* < > *N*

p < > *N* *N* < *pp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *N* < *ppp* > *N* *ppp* Hum* < > *N*